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the British Museum and several variations noted. Unfortunately, however, Professor Bang was not able to examine the reprint of the quarto in Bullen's edition of the *Works of Day* (privately printed, London, 1881). This reprint differs in many respects from Professor Bang's, and it does not always correspond with his notes of variations in the British Museum quarto. Without considering punctuation or capitalization, which Mr. Bullen modernizes, I have noted over two hundred variations between the two reprints which are not accounted for in the notes of either. I have not been able to examine a copy of the first quarto and so cannot say how these variations are to be explained. Bullen apparently corrects misprints and occasionally alters spelling without comment, and he is presumably less painstaking than Professor Bang in reproducing the original text; but a large number of the variations seem due to grave faults in editing.

It is not worth while to print the entire list of different readings, but it certainly is a matter of importance to learn whose editions of Elizabethan plays are trustworthy. I give a complete list of the variations which I have noted in the first act and a few of the more important ones in the later acts.

Bang, line 1, awfull; *Bullen*, awful. 9, read; *Bullen omits*. 30, last night late; late last night. 41, *Swiz.*; *Switz.* 43, *Swiz.*; *Switz.* 44, watt; what. 50, suddain; suddaine. 60, for-send; for-fend. 62, any; an. 83, *Beamart*; *Bramart*. 89, *Swiz.*; *Switz.* 90, sall; full. 104, Here; Hear. 124 (stage direction), Landeresse; Launderesse. 125, digrac'd; disgrac'd. 130, Landress; Laundress. 136, trim'd; trimm'd. 180, teady; ready. 197, tarryed; tarried. 238, bust; must. 243, mony; money. 253, morgage; mortgage. 264, stedfastly; steadfastly. 273, as; so. 281, feign'd; feigned. 294, s. d., *Serv.*; servant. 298, s. d.; *Enter Gloster disguised with a Letter*; *Bullen omits*. 329, breaths; breathes. 340, this; his [so Q 1 b; see Bang, p. ix.]. 351, betcer; better. 354, s. d., *Draw*; *Draws*. 378, you to walk; you walk (so Q 1 b). 380, Towu; Town. 384, *Playusey*; *Playnsey*. 389, me; *Bullen omits*. 407, homesome; homespun, (so Q 1 b). 411, you cheated; you have cheated. 411, bed; abed (so, Q 1 b). 414, evenings; Evenings. 445, kuow;

know. 446, s. d., *Officers*; *Officers*. 473, bafle; baste. 508, tearms; tearmes. 517, *Westfords*; *Westford*. 517, s. d., *Souldier*; *Soldier*. 522, s. d., *Playnseys*; *Playnsey*. 523, hem; them. 602, abuse; abase. 662, sneaking; speaking. 747, follow me; *Bullen omits*. 796, bang, hang. 803, I say I have; I say that I have. 891, wee; were. 901, and; &. 1036, mingled; mangled. 1129, with; to. 1138, with; to. 1170, excellent; I, excellent. 1221, I met Mr.; I met with Mr. 1245, and go . . . Stratford; *Bullen omits*. 1292, from open; from an open. 1308, faults; thoughts. 1314, sayes; sayest. 1316, debts and goods; debts, my goods. 1443, smitten; *Bullen omits*. 1480, w'od we had; wo'd that we had. 1584, foul; false. 1868, in; with. 2513, and is; 'Tis. 2538, Gill; Gilt. 2595, fisht, fight.

ASHLEY H. THORNDIKE.

Northwestern University.

SPANISH LITERATURE.

Poema Del Cid. Edición anotada por Ramón Menéndez Pidal. Madrid, 1900. 8vo., pp. vi + 113.

The editor has here given us the results of the latest collation of the codex of the *Poema del Cid*, now in the possession of D. Alejandro Pidal y Mon. The present edition is identical with the one of 1898 by the same editor, but gives in the introduction more detailed information regarding the manuscript and its present condition, besides correcting a few more misprints not noted in the 1898 edition.

We have here undoubtedly the most perfect reproduction of the manuscript of the *Poema* that has yet appeared, and as it is not probable that another paleographic edition will be issued for many years to come, a brief account of the editions that have preceded may not be out of place.

Not including the one under consideration, there have been printed four editions based on manuscript authority. Of these the *editio princeps* is the one published in 1779 by Tomas Antonio Sanchez, being Vol. I of his *Colección de poesías castellanas anteriores al siglo XV*. 4 vols. Madrid,

1779-1790. Besides a few foot-notes, the edition of Sanchez contains an introduction describing the manuscript, which at that time was kept at Burgos, remarks on the language, versification and literary value of the *Poema*, and appended is an *Indice de las voces antiquadas y mas oscuras de este poema, que necesitan explicacion*. Sanchez states that in 1596 a certain Juan de Ulivarrez y Leyva made a copy of the manuscript at Burgos. The title of this copy, as cited by Menéndez Pidal, is *Historia del Famoso Cavallero Rodrigo de Bibar, llamado por otro nombre Cid Campeador, sacada de su original por Juan Ruiz de Vlibarri, en Burgos a 20 de Octubre de 1696 años*. Sanchez thus criticizes this copy:

"Un tal Juan Ruyz de Ulibarri y Leyva, sacó una mala copia de este codice, la qual he leído y cotejado con su original. Tenia ya este entonces las mismas faltas de hojas que tiene ahora; y Ulibarri las aumentó en su copia, omitiendo por descuido muchos versos, emendando algunas voces que no entendió, y errando otras que no supo leer. Y no reparando en la raspadura de la fecha, copió la era de 1245 como cosa en que no había duda. En fin sacó una copia de ninguna estimacion como lo suelen ser las que despues de hechas no se cotejan con sus originales, mayormente si son de letra y cosas antiguas."¹

This manuscript copy was completely revised by Juan Antonio Pellicer y Pilares in 1792.

In 1864 Florencio Janer published with additions Sanchez' collection of *Poesías castellanas*, being Vol. 57 of Rivadeneyra's *Biblioteca de Autores Españoles*. The full title of Janer's work is *Poetas Castellanos anteriores al siglo XV. Coleccion hecha por Don Tomas Antonio Sanchez, continuada por el excelentísimo Señor Don Pedro José Pidal y considerablemente aumentada, á vista de los códices y manuscritos antiguos, por Don Florencio Janer. Madrid, 1864*. Janer's text of the *Poema* is not only a better reproduction of the codex, but the entire edition is more valuable than that of his predecessor on account of the excellent notes, both historical and critical, which are given at the foot of every page. He reprinted Sanchez' vocabulary without additions or change of definitions.

The next collation of the manuscript was made by Professor K. Vollmöller, who in 1879 published his text entitled: *Poema del Cid. Nach der einzigen*

Madrider Handschrift mit Einleitung, Anmerkungen und Glossar neu herausgegeben von Karl Vollmöller. I Theil: Text, Halle, 1879. It is to be regretted that only the text has been published. It is now out of print.

The last edition preceding Menéndez Pidal's is the one edited by Mr. Archer Huntington, a review of which was given not long ago in the columns of this journal² and, as Menéndez Pidal puts it, "no se aparta de la de Vollmöller en ningun punto esencial."

The first reprint of the *Poema* was made in Germany, 1804, being included in Vol. I of the *Biblioteca castellana, portuguesa y provenzal, por Don G. Henrique Schubert. Altenburg, 1804*.³

Sanchez' entire collection was reprinted by Ochoa, Paris, 1842. In 1858 was published at Paris a magnificent edition of the *Poema*, by the French savant, M. Damas Hinard: the scope of this work is indicated by its title: *Poème du Cid, texte espagnol accompagné d'une traduction française, de notes, d'un vocabulaire et d'une introduction, par Damas Hinard. Paris, 1858*. Damas Hinard did not make use of the manuscript, although he had seen it, but states (p. LXXII) that he frequently consulted Gayangos in whose possession the codex was at that time. His text follows closely that of Sanchez but has a number of conjectural emendations, many of which have been accepted by later editors. The vocabulary is quite complete, and the notes, critical, historical and geographical, are interesting and instructive. Copies of this edition are now scarce.

An excellent edition was published in 1896 by the Swedish scholar, Lidforss: *Los Cantares de myo Cid, con una introduccion y notas por D. Eduardo Lidforss. Lund, 1896*. Lidforss' task was made easier not only by the work of previous editors, but by valuable recent contributions to literature on the Cid, in the various journals of philology.

Menéndez Pidal's edition aims at presenting exactly the present condition of the codex, and to attain this end the editor has used every means at his command. Reagents have been employed

² By George G. Brownell, in *Mod. Lang. Notes*, 1898.

³ Cited by Wolf, *Hist. d. l. Literaturas castellana y portuguesa, trad. p. M. de Unamuno, con notas p. M. Menéndez Pelayo, Madrid*. See p. 39, note.

¹ *Poesías castellanas*, vol. I, p. 228.

whenever necessary and they seem to have been needed in many instances where the reading has caused no difficulty to previous editors; for example, on *O* beginning l. 283 and *E uos* l. 284, he remarks: "Leido con reactivo: el *E uos* se hizo y vos con tinta negra;" l. 2047, M.: *Dixo*, with the note: "Leido con nuevo reactivo;" V.: [*Di*]xo; but Sanchez and Janer: *Dixo*, without comment. Other similar examples might be cited. Lidforss also notes the apparent deterioration of the codex: "Su estado parece haber empeorado algo despues que Sánchez lo publicó, porque éste no demuestra haber encontrado dificultad alguna en su lectura, y ahora, hasta los renglones finales descubiertos ó al menos por primera vez impresos por Janer, ya no se pueden decifrar sino parcialmente."⁴

As Menéndez Pidal informs us, the codex has corrections chargeable to various hands. Some have been made by the copyist in revising the copy. Others are made with different ink and in less elegant handwriting than that of the copyist, but contemporaneous. The rest have been written in the course of the fourteenth, fifteenth and especially the sixteenth century by persons unacquainted with other MSS. of the *Poema*, and, being therefore arbitrary, have no value whatever.

In his text Menéndez Pidal has accepted corrections by the copyist and a few by the first corrector. Remaining emendations either by the first corrector or later ones, that seemed justifiable, have been given in the foot-notes. Abbreviations are printed in full, except when there might be some doubt as to their value; for example, *m̃*, or where the reading presented no difficulty; for example, *z*. The editor has made no corrections or additions except to mark the punctuation and employing capital letters for proper names. Editions cited are those of Sanchez, Janer and Vollmöller, and the copy of Ulibarri and Pellicer.

The notes are merely textual and give no help to the student beyond explaining ms.-readings. It is difficult to see how a more correct and exact reproduction of the codex could be brought out in print than the present edition, surpassing in minuteness of detail and in the methods employed even that of Vollmöller. However, the student who is just beginning the study of Old Spanish, or who would like to read the *Poema del Cid* as

literature rather than as an exercise in textual criticism, will undoubtedly prefer one of the older annotated editions to either of these last mentioned. To future editors of the *Poema* who have no access to the ms. the present edition will be of inestimable value.

In comparing the edition of Vollmöller with the present one we are surprised at the large number of variant readings. Differences in the two texts occur in at least 265 lines. A careful count including repetitions would make the number considerably larger. It should be remembered, however, that many of Menéndez Pidal's variants are due to the fact above mentioned, that corrections other than those of the copyist himself and the first emendator are not accepted by him. The two editors differ somewhat in the transcription of certain letters. Menéndez Pidal prints *R*, *r*, Vollmöller, *Rr*, *rr* for the double *r* of the codex, e. g., l. 15, M. *Ruy*, V. *Rrui*; l. 19, M. *razon*, V. *rrazon*; they often disagree in the use or omission of cedilla, as in ll. 34, 41, etc.; likewise in the use of tilde, e. g., ll. 113, 279, 305, 1010. The texts of Sanchez and Janer have *sancto*, *-ncta*, etc., while V. and M. print *santo*, *-nta*, etc. M. explains that the ms. has *f̃co*, *-f̃cā* and that the *c* is not used where the word is written in full.

One much disputed and doubtful reading, the beginning of line 2788, where V. has "*Mio trapo [f] es*," M. "*Mientra [f] es*," is thus explained by the latter:

"Muy dudoso, si el copista no tachó las dos últimas letras que puso; *Mie* es seguro, encima no se ve tilde, sólo una *q̃* chica y parece posterior, de uno que tomó la *M* por *Q*; luego hay espacio de una letra en blanco y sigue *tpa*, *tpo*, acaso *tra*, *tro*, con una *a* sobre la *t*, todo de tinta rojiza, repasado con tinta negra, con la que se substituyó por una tilde la *a* sobrepuesta."

The closing lines of the *Poema* were partly illegible at the time Professor Vollmöller made his collation, and not wishing to damage the letters yet visible, he used no reagent.⁵ His reading is therefore identical with that of Janer. Menéndez Pidal after employing reagents reads the last three lines as follows:

En era de mill ʔ .C.C. xL. v. años . el el Romanz
[*E*]s leydo, dat Nos del vino; si non tenedes dineros, echad
[*A*]la vnos peños, que bien vos lo dararan sobrellos.

⁴ *Loc. cit.*, p. 97.

⁵ Dozy, *Recherches*, Vol. II, p. 82.

His notes on these lines are of interest with reference to the date of the copy. He tells us that after the second *C* space for another letter is scratched, but the reagent betrays no presence of ink. Menéndez Pidal himself, however, does not seem to attach much importance to this fact, since he dates the codex from the beginning of the fourteenth century. The letters of the concluding lines are poorly written but are contemporaneous with the rest of the codex.

I have selected from the text under consideration and submit as follows a few variants of greater or less importance, considerably different from previous readings, interesting from the fact that they almost invariably represent the original draft of the copyist, and illustrating the editor's principle of excluding all additions by later emendators of the codex:

69: V. *ençeruicio*; M. *çeruicio*. 142: V. *Amos todos tred*; M. *Amos tred*. 280: V. *partir nos tenemos*; M. *partir nos emos*. 293: V. *conio*; M. *coio*; Janer's reading is also *conio*. 1691: V. *coian el campo*; M. *coian el [p]an*. 1898: V. *ello a mereçer yo*; M. *el lo mereçe* (omitting *yo*). 2264: V. *De todas las dueñas e de los fijos dalgo*; M. *Ea todas las dueñas e alos fijos dalgo*. 3647: V. *lanças*; M. *amas*.

NILS FLATEN.

St. Olaf College.

FRENCH LITERATURE.

Voltaire's Zaire and Epîtres, edited with introduction and notes by CHARLES A. EGGERT, Ph. D. Chicago: Scott, Foresman and Co., 1902. 8vo., 53+183 pp.

Curiously enough this famous tragedy by the great master of the eighteenth century had never before been edited in America, and the present edition may therefore be said "to fill a want." Moreover, the careful manner in which both the editor and publishers have done their work will contribute much towards securing for it a favorable reception.

The introduction covering forty-three pages and giving a rapid survey of the literary activity of the eighteenth century in France, a biographical

sketch of the author of *Zaire* and a brief analysis of the tragedy, is neither elaborate nor especially original. Yet there is in it ample material to give the student a fair idea of the poet's personality, life and work. Attention is also called to *Zaire's* resemblance with, or rather difference from Shakespeare's *Othello*, under whose conscious influence Voltaire wrote his masterpiece.

As for the notes, I should call them rather scant. They occupy barely seventeen pages for a hundred and nine pages of text, and contain, on the other hand, a not inconsiderable number of superfluous translations, or at least such as any school dictionary is likely to give. For instance: 944, *mon âme étonnée*; 1057, *hasarder*; 1173, *sens interdits*; 1226, *on m'aime*; 12 (Lettre à M. de la Roque), *sensibilité*; 116 (same letter), *en présence même*. Other notes are somewhat misleading through lack of precision, as: 505, *La cendre*, of which the editor says that it is used in the singular by poetical license for *les cendres*; this is true in this case referring to the remains of a deceased person, but the ordinary meaning of 'ashes' is *la cendre* as well as *les cendres*; 1587, *expiré* is said not to be used any longer; it is again true in the present case, but any modern novel is likely to contain this word at least once; 92 ("Epître à Mme la Marquise du Châtelet"), *cagots* is translated by 'bigots,' which in English has a far more comprehensive meaning and is even obsolete in the sense of religious "hypocrite" (see *Century Dictionary*).

Among the expressions or words that needed, in my opinion, a word of explanation I will merely quote the following:

L. 51, *encor*; 63, *essuyer un outrage*; 70, *faibles appas*, compare the singular *appât*; 77, *vos félicités*, an unusual plural; 120, *de respect et d'effroi*, pronounce *respek* et *d'effroi*; 129, *A la loi musulmane*; and 135, *à ta loi*. The meaning of *loi* here and in various other places is that of *lei* in mediæval French, namely religion, which latter is a word of learned origin; for obvious metrical considerations, *religion* is little used in classic verse; 176, *Maitres du monde entier s'ils l'avaient été d'eux*; the *l'* should have been explained and attention called to the cacophony of the second half of the verse; 189, *J'atteste ici la gloire*, etc., should be translated; 223, *mes destins*, uncommon